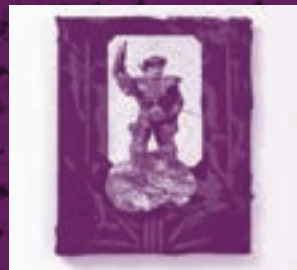


HOME  
MCR.  
ORG

# LA MOVIDA

FRI 14 APR - MON 17 JUL

HOME



A major new exhibition inspired by the  
cultural explosion of 1980s Madrid

AC/E  
ACCION CULTURAL  
ESPAÑOLA

AYUNTAMIENTO  
DE MADRID

GOBIERNO DE ESPAÑA

GOBIERNO DE MADRID

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LWC

# ¡MADRID ME MATA! (MADRID IS KILLING ME!)

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This pioneering, contemporary group exhibition, takes the artistic and socio-cultural movement La Movida (literally "the movement") of post-Franco Spain as its thematic heart. It is not an exhibition about the early 1980s in Madrid, it is an exhibition inspired by it.

Using a historical movement as the curatorial basis of a contemporary group art show produces an effect much like a movement itself, contradictory, confusing, eclectic, invigorating and hopefully a little bit out of control. I should point out early on that La Movida was not an organised movement, it was a culture-led 'fake' revolution, part of Spain's transitional journey from a dictatorship to a democracy, following the death of General Franco in 1975.

Suddenly, or so it must have felt, the forbidden arenas of politics and sexuality were open season for public debate and creative communities. Excess, clubbing, drugs, artistic freedom, women's rights, gay rights, pornography and more, all collided in an outpouring of freedom from suppression. An irrepressible desire for making up on lost time subsequently played out across the population through television such as *La Edad de Oro* (*The Golden Age*, 1983-85), and the films of Pedro Almodóvar.

I first approached this concept thinking about the place and relevance, if any, of transgression in contemporary visual art and its relationship with socio-cultural boundaries. Not the notion of shock, instead how contemporary practice and voices might offer space to push against a mainstream progressive attitude to truly undercover its problematics.

Then 2016 happened, and now a reconsideration (both positive and negative) of La Movida – in Manchester, in Spain, internationally - feels important for different reasons. The current climate threatens regressive policies and freedoms curtailed, dictatorships and far-right agendas are growing again, and it might take more than an all-night party to get us out of this...

**Sarah Perks, Curator**

**Sarah Perks** (Artistic Director: Visual Art at HOME and Professor of Visual Art at Manchester School of Art) is a writer, curator and film producer interested in cross art form curation and practice, politically engaged contemporary visual art and counteracting the toxic narratives of our time.

# WHAT DOES LA MOVIDA MEAN TO YOU?

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"When I was a child in the eighties, La Movida were weird people who appeared on TV music programs. Careless transvestites, singers with a vampire voice, presenters with very black and teased-up hair. Spain was going to stop being Spain because of the window of excesses that the cinema and the television were at the time. Spain, after centuries of delay, was going to become a European country overnight." - Luis López Carrasco

"The fact that La Movida is remembered is a triumph for those who, like myself, enjoy sexual freedom as a way of life. Our responsibility now is to protect this writing, so that the narrations that do not interest the authority are not forgotten." - Alejandría Cinque

"For me La Movida acts as a trigger for tracing manifestations of sin, morality and transgression through people and places that were part of the counter-cultural scene, active in the 70s and 80s and still going now. Their activities were mostly fuelled by anger and by looking in, one finds a whole web of interconnected ramifications and influences that unveil a buzzing underground culture of arts, music and speculative writing." - Clara Casian

"La Movida meant to me the spontaneous emergence of artists who came together to create and have a good time, free of political, religious and social repressions. A liberation!" - Tesa Arranz

See the full article 'What does La Movida mean to you?' online at [homemcr.org/movidameans](http://homemcr.org/movidameans)



## OREET ASHERY

### Party for Freedom (2013)

Single channel digital video

21 mins, 58 secs

Tracklisting:

Don't Take over the House Now Baby (5:31)

Piano Rim (3:32)

Speedy Boarding (5:33)

Geert Wilders Triptych (7:39)

### Monkey Bum Factory (2011 - ongoing)

Thu 13 Apr preview only

Performance

*Party for Freedom* is an audiovisual album of interconnected tracks, with original music commissioned from Timo-Juhani Kyllönen, Morgan Quaintance and Woolf, an interrogation of the visual, cultural and political values associated with western freedom. It poignantly and humorously examines populist European viewpoints and the voice of the media, with its imagined nationhood and where immigration and Islam are portrayed as a threat.

*Monkey Bum Factory* is an ongoing performance in which monkey faces are painted on naked bums which are then pressed and printed into paper. The piece engages in the politics and taboos around bodies.

Oreet Ashery is an artist and an educationalist working with bio and political-fiction, gender materiality and potential communities, in local and international contexts. Oreet's recent work includes the web-series, *Revisiting Genesis*, which is about digital death, memory as identity and feminist art reincarnations.

See more at [revisitinggenesis.net](http://revisitinggenesis.net)

[oreetashery.net](http://oreetashery.net)



## CLARA CASIAN

### House on the Borderland (2017)

New commission

Single channel digital video

15 mins (approx)

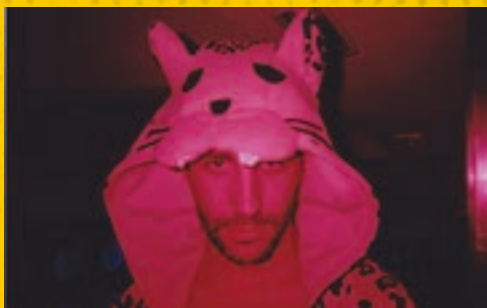
This film explores alternative publishing and censorship in Manchester via the history of Savoy Books, a Manchester based publishing house that published a wide array of material from comics and books to small press fiction and alternative paperbacks. Heavily persecuted in the 1970s and 80s, their bookshops were raided and their published content seized by conservative police commissioner James Anderton, nicknamed 'God's Cop'.

Their first bookshop, House on the Borderland, set the formula on which others were based, reminiscent of the effervescent world of fanzines and bootleg records populating the streets of 1970s Manchester.

Clara Casian is a Manchester-based, Romanian visual artist with an interest in archives and deconstructing narratives of personal and political histories. Working across film, drawing, performance and collaborative practice, Clara's recent projects include the sell-out live performance film *Birdsong: Stories from Pripyat*, shown at HOME, with musician Robin Richards (Dutch Uncles)

[claracasian.co.uk](http://claracasian.co.uk)





## ALEJANDRÍA CINQUE

### The Disposable Generation (2010 - ongoing)

Photographic series

### *AFTER* (2016)

Thu 13 Apr preview only

Alejandría Cinque presents two works in this exhibition, an intimate, explicit performance for the opening night, *AFTER*, and a photographic series centred upon Madrid's counter-cultural nightlife.

The UK premiere of *AFTER* explores the underworld of three marginalised characters, the transvestite, gigolo and junkie. First presented at Bullshit Fest, Madrid (2016), it invites the viewer to reflect on the blurred limits of permissible behaviour and societal norms..

Alejandría's photographic series, *The Disposable Generation*, shows images of Madrid's contemporary nightlife scene captured on disposable cameras. This young generation live in a city driven by capitalism but they have no money, so feeling angry and abandoned, they seek a temporary escape in drink, drugs and dance.

A native of Madrid, Alejandría Cinque works with different mediums to develop projects of high political content in relation to social movements, revolution, activism, concepts of generation and civil disobedience. Alejandría has performed widely and won the XVII PROPOSALS 2013 award for visual creation. Alejandría's photographs have appeared in magazines such as *Cyan*, *Vice* and *Vogue*.

[alejandrocinque.tumblr.com](http://alejandrocinque.tumblr.com)



## JESSE DARLING

### Liberty Torch 3 (Talking Stick) (2016)

Jesmonite, brass chain, cemetery flower, microphone stand

### Saint Batmans (2016)

Series, print on paper from graphite

*Liberty Torch 3 (Talking Stick)*, from the *Ace of Wands* TV series, is cast from the Hitachi Magic Wand, a vibrator developed for stress relief in the 60s and the best-selling sex toy of all time. It represents the sexual liberation of women, an important concern in today's 'free world'. The chain is both a reference to the broken chain at the feet of Lady Liberty and to the electrical grid itself.

*Saint Batmans* imagine a queered, broken Batman, as a folk saint of a lesser pantheon. Here he is appropriated as an avatar for private sorrows, in keeping with the function of most sainted martyrs in syncretic and catholic religious practice.

Jesse Darling's work focuses on risk-taking, catharsis, power and lived experience; challenging institutions and destabilising established hierarchies. Jesse has exhibited widely including a recent solo presentation, *The Great Near* at *Arcadia\_Missa*, London, UK and *Let Them Eat Cake/May One Without Hunger Lift the First Knife* in collaboration with Raju Rage at *Block Universe Festival*, UK (2016).

[bravenewwhat.org](http://bravenewwhat.org)



## PATRICIA ESQUIVIAS

### Folklore I (2006)

Single channel digital video

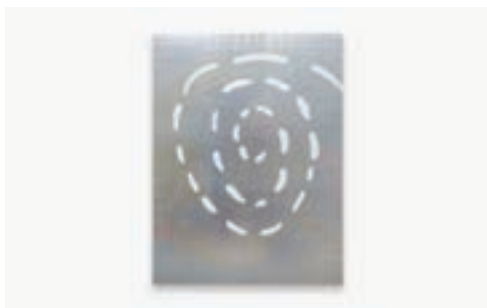
15 mins

In *Folklore I*, Patricia Esquivias looks at the relationship between two figures in the context of recent Spanish history: Francisco Franco and Jesús Gil. The first, the dictator who casts a long shadow over most of 20th Century Spain; the second, a property developer, mayor and populist politician who embodied many of the ambiguities and contradictions of *desarrollismo*, the policies of economic development that would theoretically lead, at the end of Franco's regime, to a prosperous democratic Spain. Patricia narrates the story with humour, showing photographs of stereotypical and traditional things identified with Spanish culture, such as fried eggs, the Valencian fiesta (connected to paella and kitsch Lladró figurines) and Madrid's *movida* of the late 1970s, early 1980s.

This video is the first of the *Folklore* series, which gathers documentary works about lesser known events that nevertheless remain in the collective memory, and enable the artist to present a reading of major historic events loaded with irony and humour.

Venezuelan-born artist Patricia Esquivias creates videos that weave images, history, and personal anecdotes into narratives that show insights into contemporary culture.

[murrayguy.com/patricia-esquivias](http://murrayguy.com/patricia-esquivias)



## PAUL HEYER

### Large Spiral (2016)

Acrylic on silver lamé

### Time Isn't Real (2017)

Acrylic on silver lamé

Paul Heyer's piece, *Large Spiral*, is about dancing and club culture as a path to total freedom. The silver lamé is a reference to home-made club wear that becomes illuminated in the lighting of a club or street lights. On top is the organic figure of a thin spiral; symbolising a balance of chaos and natural rhythm.

In the accompanying work, the slogan 'Time Isn't Real' is a nod to club culture's inspiring refusal to accept society's normal conventions. The music, drugs, and collective effervescence are a way of arresting time itself, a way of feeling like the magical moment can last forever. And most importantly, who's to say it can't?

Chicago native Paul Heyer's painting explores the ecstasy of the present and the permeability of the body. Paul has exhibited throughout the USA including recent exhibitions *I Am The Sky*, Night Gallery, Los Angeles and *Every Day is Halloween*, Chapter NY, New York.



## DEREK JARMAN

Mayday, The Clouds, British Scum, Praise God and pass the ammunition, Black Wedding, The Shadow takes on Substance, Mr. President (1987-1988)

Oil and mixed media on canvas

*"Black is the colour that binds the universe: it is all infinity: the void that binds everything. And here in this blackness there are many possibilities."*

- Derek Jarman, August 1990.

These seven paintings are selected from a wider series by Derek Jarman, referred to as *'Black Paintings'*, many of which were created from Prospect Cottage situated on the beach at Dungeness, Kent. It was here that Derek spent time following a then terminal HIV diagnosis in 1986, about which the artist was amongst the first to go public.

While it would be easy to read these works as being depictions of impending death they are in fact far more complex statements of political indignation and raw creative expression.

Derek Jarman was an artist of many dimensions: an author of autobiographical journals, a poet, a painter, a scriptwriter, a film director (known for *The Last of England*, *Jubilee* and *Blue* among other films) a cinematographer, and a set designer. The artist's fame, however, mostly derived from outspoken homosexuality, a never-ending public fight for gay rights and a subsequent personal struggle with AIDS.

With thanks to The Estate of Derek Jarman and Wilkinson Gallery, London.

## LA JOHNJOSEPH

182cm Queenie (2017)

New commission

Installation

Single channel video installation, commemorative stone plaque.  
17 mins, 10 secs

In *182cm Queenie*, anarcho-autocrat, 2D Joan, takes to the TV waves to announce Spain's transition from dictatorship to democracy. Through a series of both heightened and flattened Royalist tableaux, 2D Joan delivers a free-wheeling critique of the machinations of political power, and those who wield it. 2D Joan delivers proclamations in fluent Scouse, a cynical homage to Basque and Catalan nationalism, drawing comparisons to Liverpool's own heterogeneous culture, and its unique (and somewhat absurd) position as a Europhile city within a Brexit heartland, more pro-EU than pro-UK. Essentially re-casting King Juan-Carlos I of Spain as a working-class woman, *182cm Queenie* undermines our perception of democracy, and sheds a critical light on Juan-Carlos' much celebrated act of political transition.

2D Joan will also be making an appearance for a live performance to mark the opening of *La Movida*. They have also contributed a story to *Dark Habits*, the collection which accompanies this exhibition.

La JohnJoseph works at the intersection of artist film and live performance, often performing as their 'identical twin brother' Alexander Geist. Their memoir play *Boy in a Dress* was critically acclaimed at the Edinburgh Fringe in 2012 and debut novel *Everything Must Go* (2014) was nominated for the LAMBDA Literary award for best Trans Fiction, and the Polari First Book Prize.

[lajohnjoseph.com](http://lajohnjoseph.com)





## BRUCE LABRUCE

### OBSCENITY (2012)

Photographic series

*OBSCENITY* is a photographic portrait series of Spanish performers and personalities, illustrating various fetishes, fantasies and obscenities exploring the intersection of religious and sexual ecstasy.

As an artist whose work has been routinely confiscated by customs since the 1980s and considered obscene, Bruce LaBruce knows a thing or two about the territory of taboo. In summer 2012, a shipment of 400 Polaroids that were displayed at Gallery Wrong Weather in Porto, Portugal for the exhibition *Polaroid Rage: Survey 2000 – 2010* were confiscated by Canadian customs and denied entry. Last year, Bruce's movie *L.A. Zombie* was judged to be obscene and banned from the entire continent of Australia.

Undaunted, Bruce continues to produce work that ignores boundaries and defies censorship, with recent features - *Ulrike's Brain* (2017) and *The Misandrists* (2017), proving no exception.

Bruce LaBruce is an internationally acclaimed filmmaker, photographer, writer, and artist based in Toronto. Along with a number of short films, Bruce has written and directed ten feature films - many winning awards - and has been honoured with film retrospectives at both TIFF/Bell Lightbox in 2014, and at the Museum of Modern Art in New York in 2015. As a visual artist, Bruce is represented by Peres Projects in Berlin.

[brucelabruce.com](http://brucelabruce.com)



## LUIS LÓPEZ CARRASCO

### Aliens (2017)

New commission

Single channel video

With additional paintings by Tesa Arranz

This new film focuses on the extra-terrestrial subjects within the paintings of Tesa Arranz, a key figure in the 1980s Madrid scene and former lead singer of The Zombies, a Spanish pop group from the early 1980s.

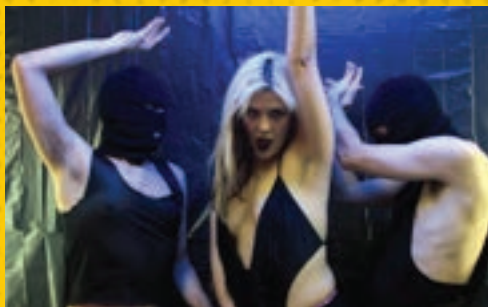
Tesa's monologue gives a unique historical perspective, from Franco's dictatorship to the present and provides an unprejudiced description of the cultural scene in 1980s Spain. Tesa's narration is especially valuable as it doesn't lapse into the usual inaccurate clichés about Spanish culture during the democracy which always overlook the crude and dark aspects of the period. The words (and altered states) of Tesa Arranz function as a repressed and disturbing subconscious of an era that Spanish society remembers with nostalgia, affectation and coloured lights.

Luis López Carrasco (from Murcia, Spain) is a filmmaker, writer and visual artist, who founded experimental cinema and documentary collective *Los Hijos* in 2008. Luis' work has been shown in international film festivals such as Locarno, Rotterdam and Viennale, and presented in contemporary art centres including Museo Nacional Reina Sofía in Madrid, Museo Guggenheim de Bilbao and Centre Georges Pompidou, Paris.

[lopezcarrasco.com](http://lopezcarrasco.com)

A HOME co-commission with Matedero, Madrid and ECAM, Madrid





## RAISA MAUDIT

### Space Nihilista (2016)

Single channel video installation

This installation forms part of the fictional story of Space Nihilista and their subsequent failure as a solo artist after leaving the band, Space Girls (a response to Geri Halliwell's catalytic departure from the Spice Girls).

The artist reflects upon the postmodern construction of femininity, pop culture, transfeminism, sexwork, concepts of failure, fragility, loneliness and sexuality. A direct pastiche of Halliwell's number one UK hit *Mi Chico Latino*, Raisa satirises the sexual currency of the objectified Latino/Latina body; from the likes of Shakira's booty bouncing to the brooding, lust-fuelled male backing dancers, who here succumb to the temptations of each other's plentiful flesh in an orgiastic send-up of the commodification of geographic identities.

Raisa Maudit's work focuses on the representations of individual and collective desires, needs and expectations, in opposition to established socio-political patterns. The Madrid based artist has exhibited work in different cities, including Barcelona, Berlin, Mexico City and Nicaragua. Raisa is co-founder and director of S.A.D project in Madrid, combining the production of artwork with curatorial practice.

[raisamaudit.com](http://raisamaudit.com)



## CHIM↑POM

### King & Queen (2009)

Digital photographic print

### Uhyo (2014)

Digital photographic print

### ▽△ (2006)

Digital photographic print

In these images (part of a photo series called *Mad Ellie*), Ellie, a provocative pseudo-fictional character, executes several actions that are considered socially controversial - even more so when considered in the context of Japan's notoriously conservative society.

Once labelled by CNN as "the enfant terribles of Japanese art", Chim↑Pom's work, which has taken the form of videos, installations and performances, cuts a darkly humorous social critique through Japan's otherwise rigorously etiquette-led cultural landscape.

Chim↑Pom is an artist collective formed in 2005 in Tokyo whose practice responds to contemporary social issues with a strong social message. Multi-disciplinary in practice, the collective received the Prudential Eye Award in 2015, as well as winning the Re-Act: New Art Competition in 2007. They have shown work internationally, including galleries in London, New York, Shanghai and São Paulo.

[chimpom.jp](http://chimpom.jp)



## PUPPIES PUPPIES

Untitled (Shrek) (2017)

18:00 – 20:00 Thursdays and Saturdays only

Performer, TV, bench, open source digital video

In April 2013, an anonymous contributor to the online imageboard forum, 4chan, submitted a controversial transcript which triggered the 'Shrek is Love, Shrek is Life' meme series, often about sexually explicit content between the fictional character and children.

The violent video fantasy went viral, exposing both a deeply repressed fan fiction world of 'slash' fiction (the unauthorised use of famous fictional characters for explicitly eroticised writing), and as a metaphor for child abuse - an example of the internet's underground yet ambivalent potential.

Contemporary counter-culture, like La Movida, continues the tradition of re-appropriating mainstream cartoon figures, subverting their ignorance and frivolity. This particular animation stars Scout from video game *Team Fortress 2*.

Dallas born Puppies Puppies, now based in Roswell, New Mexico, remains an anonymous artist or collective combining online and pop culture, mundane objects, humour and sharp critique across their performances and installations. Last year, they took part in biennials from Berlin to Nicaragua and art fairs from Mexico City to Paris, currently in the prestigious Whitney Biennial in New York.

[puppiespuppies.me](http://puppiespuppies.me)



## LINDER

Pretty Girls (1977 - 2007)

24 pigment prints of original artwork

Active in the late 1970s and early 1980s Manchester punk and post-punk scenes, some of Linder's earliest work includes posters and fliers for bands like Buzzcocks and Magazine, in which magazine cuttings of domestic appliances and women's bodies are merged - resulting in the now-iconic image of a woman with an iron for a head and exposed breasts with mouths for nipples on the cover of Buzzcocks single, *'Orgasm Addict'*.

Linder's use of photomontage and collage techniques address the exploitation of the female body. *Pretty Girls*, originally rejected by Manchester's left-wing bookshops as too extreme, uses erotic imagery of the 70s combined with domestic objects with women in domestic settings.

Their heads are objects such as vacuum cleaners and washing machines, to remind us of both women's central role in homemaking but also their enslavement and objectification. Instead of technology aiding the liberation of women, these curiously outmoded gadgets are also representative of throwaway redundancy.

With thanks to Tamares Real Estate Holdings, Inc. in collaboration with Zabłudowicz Collection.

Born in Liverpool, Linder (full name Linder Sterling) studied art and design at Manchester Polytechnic. Solo exhibitions include Cornerhouse, Manchester; PS1/Museum of Modern Art, New York; Musée d'Art Moderne de la Ville de Paris; and work responding to the sculpture of Barbara Hepworth at Hepworth, Wakefield and Tate St Ives.

[blumandpoe.com/artists/linder](http://blumandpoe.com/artists/linder)



## ESTHER TEICHMANN

### Untitled from Mondschwimmen (2015)

20x24 inch fibre based silver gelatin print

### Untitled from Mondschwimmen (2015)

20x24 inch fibre based silver gelatin print

Esther Teichmann's sensual and sexual images surge with desire and eroticism, as whips and restraints reveal themselves to be made from seaweed, luring us with sado-masochistic bait, slipping in and out of darkness.

Within large scale photographic and film works of fragmented bodies in hues of pale blues and liquid, inky blacks or staged images within sweaty jungle undergrowth painted with psychedelic dripping inks, Esther examines ideas of loss and an impossible return, of grief and a sense of inherited home-sickness.

Esther Teichmann's practice uses still and moving image, collage and painting to create alternate worlds, which blur autobiography and fiction. Central to the work lies an exploration of the origins of fantasy and desire and how these are bound to experiences of loss and representation.

Esther's first US solo museum show, *Heavy the Sea*, opened at Transformer Station, Cleveland, January - May 2017.

[estherteichmann.com](http://estherteichmann.com)



## STEFANOS TSIVOPOULOS

### Glow In The Dark (2016)

Single channel video, 35 mins

Rakeem is a 25-year-old African-American who grew up in foster homes before moving to Portland at the age of 21 to pursue an acting career. Rakeem works several jobs to survive, the main creative output being to perform as a drag queen at parties and clubs.

The film takes a closer look at Rakeem's life, the challenging relationship with family and the pursuit of dreams. It investigates the ways in which race, sexual orientation, income inequality and social mobility play a major role in defining and expressing oneself.

Stefanos Tsivopoulos is a visual artist and filmmaker living in New York. The artist's films are typified by a distinct cinematic visual language that merges poetry with some of the most urgent social, political and economic issues that determine our world today. Stefanos has been featured extensively in art museums and festivals, including representing Greece for the Venice Biennial in 2013.

[stefanostsivopoulos.com](http://stefanostsivopoulos.com)



# DARK HABITS

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The seventh publication from HOME Publishing (since its inception in 2015 to challenge and re-position the traditional exhibition catalogue as an artwork and commission in its own right), *Dark Habits* takes its inspiration from the classic Pedro Almodóvar film of the same name.

19 contributors explore freedom and indulgence, hedonism, transgression, sex and moral conventions through short stories, poetry, essay, experimental writing and flash-fiction in this alternative to a rigid exhibition catalogue.

Featuring Oreet Ashery, Shumon Baser, Marissa Burgess, Mercedes Cebrián (translated by William Gregory), Chantal Faust, La JohnJoseph, Jonathon Kemp, Anne Louise Kershaw, Omar Kholeif, James King, Patricia MacCormack, Adam O'Riordan, Sarah Perks, Heather Phillipson, Natasha Stallard, Esther Teichmann, Greg Thorpe and Jason Wood.

£12.99

Available from the HOME shop and [cornerhousepublications.com](http://cornerhousepublications.com)



# EVENTS

## PREVIEW: LA MOVIDA

**Thu 13 April, 18:00**

Join us for preview night as we unveil new commissions and provocative installations.

## PREVIEW: LIVE PERFORMANCE SCHEDULE

**Thu 13 April / 18:00 onwards**

18:00 La JohnJoseph: 2D Joan

(Ground Floor Gallery)

18:10 Oreet Ashery: Monkey Bum Factory

(Ground Floor Gallery)

21:00 Alejandría Cinque: *AFTER*

(Theatre 2)

Scouse-Spanish hybrid Royal and person of historical significance, 2D Joan (La JohnJoseph) will officially open the exhibition with the unveiling of their new commission and installation.

We continue with Oreet Ashery's *Monkey Bum Factory*, as nude models have their posteriors painted as part of a factory production line of limited butt-prints.

The evening culminates in Theatre 2 with Alejandría Cinque's live delivery of *AFTER*, combining the roles of transvestite, sex worker and junkie.

Contains nudity, simulated drug use and explicit content. Age 18+

(Gallery performances are free to attend, subject to capacity. Tickets for *AFTER*, free but must be booked in advance.)

## ARTISTS & CURATOR EXHIBITION TOUR

**Fri 14 April / 16:00 – 17:00**

Ground Floor Gallery

Free / advance booking encouraged

Join us for a tour of *La Movida* led by curator and Artistic Director of Visual Art: HOME Sarah Perks, accompanied by artists Oreet Ashery, Bruce LaBruce, Luis López Carrasco, Clara Casian and Alejandría Cinque, with further participating artists to be confirmed.

## HUSTLER WHITE (18) + BRUCE LABRUCE IN CONVERSATION

Dir Bruce LaBruce/US 1996/79 mins

**Fri 14 April / 18:00 – 20:00**

£9 full price / £7 concs

We are delighted to welcome Canadian auteur and exhibiting artist Bruce LaBruce in person for a screening of the infamous *Hustler White* (1996). Director of such genre-defying titles such as *L.A. Zombie* and *Gerontophilia*, Bruce LaBruce's breakthrough feature, *Hustler White* is inspired by Billy Wilder's classic *Sunset Boulevard*.

Lovelorn anthropologist Jurgen (Bruce LaBruce) heads to L.A. to research hustlers, but instead falls hopelessly in love. Introducing a bizarre array of L.A.'s weirdest residents, including a razor blade masochist and an amputee fetishist, this is a roller coaster ride of sex, money, depravity... and romance!

The screening will be followed by a discussion and audience Q&A between Bruce LaBruce and Bren O'Callaghan, Visual Art Programme Manager: HOME.

## LA MOVIDA: BSL LED GALLERY TOUR

**Sat 6 May / 14:00 – 15:00**

Free / advance booking encouraged



Free BSL Led Gallery Tour of *La Movida* by Art and Design Historian, Jennifer Little. This tour will be conducted in British Sign Language only, there will be no spoken English.

## EXHIBITION TOUR: LA MOVIDA

**Sun 14 May / 14:00 – 15:00**

**Thu 1 June / 18:30 – 19:30**

Free / advance booking encouraged

Join us for a tour of *La Movida* led by exhibition assistant Nuria Lopez.

## Check website for more events

[homemcr.org/la-movida](http://homemcr.org/la-movida)



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Curatorial advisers: Omar Kholeif, Nuria Lopez, Anna Manubens and Bren O'Callaghan.  
Commissioning support from Matadero, ECAM, Madrid and AC/E.

With thanks to The Estate of Derek Jarman and Wilkinson Gallery, London and Tamares Real Estate Holdings, Inc.  
in collaboration with Zabłudowicz Collection.

## HOME

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